Music Business Handbook: Ch13-01;F;p.233

1. Stereo was introduced in the record industry in what year?

a. 1948

b. 1958

c. 1968

d. 1978

Music Business Handbook: Ch13-02;F;p.232

2. What year did Thomas Edison invent the phonograph, which played cylinders?

a. 1851

b. 1877

c. 1914

d. 1928

Music Business Handbook: Ch13-03;F;p.232

3. In the Great Depression of the 1930s, what emerging platform helped prop up the struggling music recordings business?

a. business music/elevator music

b. movies

c. television

d. juke boxes

Music Business Handbook: Ch13-04;F;p.232

4. When did radio stations largely abandon live music and turn to recordings, as TV cut into its audience?

a. 1930s

b. 1940s

c. 1950s

d. 1960s

Music Business Handbook: Ch13-05;F;p.232

5. What viable genres did the big labels overlook, leaving them to independent labels in the 1950s?

a. R&B and C&W (country & western)

b. hip hop

c. big band

d. all of the above

Music Business Handbook: Ch13-06;F;p.233

6. What ground down the mom-and-pop independent record stores that dominated music retailing in the 1960s.

a. juke boxes

b. department stores adding records for the first time

c. chains selling both home entertainment hardware and software from giant stores

d. rack jobbers, record supermarkets and mail-order record clubs

Type: F

Music Business Handbook: Ch13-07;FI;p.233

7. In the 1970s, what type of recording artist emerged for the first time as superstars by meshing another creative ability with singing?

Music Business Handbook: Ch13-08;TF;p.233

8. As the recorded music industry declined after 2000 due to the digital revolution, many performers no longer looked at major-label deals as a career necessity for the first time.

T/F

Type: E

Music Business Handbook: Ch13-09;SA;p.234

9. In one sentence, describe how independents, as compared with majors, approach which artists to sign.

Music Business Handbook: Ch13-10;TF;p.234

T/F

Type: E

Music Business Handbook: Ch13-11;SA;p.234

11. What economic and distribution advantages do the major labels possess over rivals.

Music Business Handbook: Ch13-12;TF;p.235

12. Like most large business entities, major labels are conservative and are slow to catch up with shifts in tastes in the consumer marketplace.

T/F

Music Business Handbook: Ch13-13;F;p.235

13. Which one of the following is NOT a genre that independent music labels pioneered?

a. rock and roll

b. punk

c. pop

d. rap

Music Business Handbook: Ch13-14;TF;p.235

14. It’s rare for major labels to buy independent labels, because their scrappy, iconoclastic organizations are a bad fit with a major.

T/F

Type: E

Music Business Handbook: Ch13-15;SA;p.235

15. In brief, describe how digital technology has leveled the playing field, reducing the competitive advantage that major record labels have over competitors.

Music Business Handbook: Ch13-16;F;pp.234-236

16. Compared to independents, what are the areas where major labels have the biggest business advantage?

a. financial strength and distribution prowess

b. sophisticated recording technology and media advertising scale

c. consumer brand strength and trailblazing A&R

d. focus on a single genre and large anti-piracy staffs

Music Business Handbook: Ch13-17;TF;p.235

17. Independent record labels always spread their resources nationally and are not satisfied with simply getting regional hits.

T/F

Music Business Handbook: Ch13-18;TF;p.236

18. Some specialty labels, particularly in classical music, sidestep conventional distribution through stores to instead go direct to buyers and via online.

T/F

Music Business Handbook: Ch13-19;C;p.236

19. Specialty labels tend to successful when they:

a. take the major labels head-on but with fewer releases to pick their spots carefully

b. not compete in mainstream music at all where the majors dominate

c. spend heavily on recording studios so their acts have polished sounds

d. save money by skimping on promotion to let music “find” its audience organically

Music Business Handbook: Ch13-20;C;p.236

20. The chief executives in charge of record labels tend to have risen from which work background?

a. finance (“bean counters”)

b. promotion or distribution

c. publishing

d. lawyer or producer

Music Business Handbook: Ch13-21;SA;p.236

21. What are the duties of the A&R rep (artist & repertoire)?

Music Business Handbook: Ch13-22;FI;p.237

22. The executives at larger record labels who oversee distribution of recordings to the consumer marketplace, including packag­ing, advertising, tours, publicity, promotion, and sales activities are known as \_\_\_\_\_ \_\_\_\_\_ (two words).

Music Business Handbook: Ch13-23;TF;p.237

23. The record label staff that tries to interest radio stations in programming music and get songs on popularity charts also works to arrange promotional appearances, interviews, giveaways, and contests with radio stations. T/F

Music Business Handbook: Ch13-24;TF;p.237

24. A disadvantage of publicity—which solicits the press and others for coverage in media—is that it costs more to mount than promotions such as tie-ins with third parties.

T/F

Music Business Handbook: Ch13-25;F;p.238

25. Which one of the following is NOT typically a responsibility of a marketing department for a record label?

a. royalties

b. publicity

c. advertising

d. radio promotion

Music Business Handbook: Ch13-26;F;p.238

26. Which of the following is part of the “administration” function for a record label?

a. CD distribution

b. A&R

c. accounting

d. video promotion

Music Business Handbook: Ch13-27;TF;p.238

27. Music publishing usually is combined with A&R in an organizational chart for a record label.

T/F

Type: F

Music Business Handbook: Ch13-28;FI;p.239

28. The function at record labels of conceiving marketing messages, and originating marketing and sales materials is called \_\_\_\_\_\_ \_\_\_\_\_ (two words).

Type: E

Music Business Handbook: Ch13-29;SA;p.239

29. What are the two duties of the label department that is called Special Products or else referred to as Catalog?

Music Business Handbook: Ch13-30;TF;p.239

30. Major record companies have their own in-house offices in 40-50 countries overseas.

T/F

Type: F

Music Business Handbook: Ch13-31;FI;p.239

31 . The function of negotiating and finalizing contracts for business deals and licensing copyrights is called \_\_\_\_\_\_ \_\_\_\_\_ (two words) at record labels.

Type: F

Music Business Handbook; Ch13-32;FI;p.240

32. A recording contract that gives the label a cut of revenue from licensing artist products such as T-shirts with the artist’s picture or band’s logo is called a \_\_\_\_\_ deal.

Music Business Handbook: Ch13-33;TF;p.240

33. Large labels and their parent organizations don’t care much about the music publishing rights for the songs by their artists who are under recording contracts.

T/F

Music Business Handbook; Ch13-34;F;p.240

34. The Recording Industry Association of America (RIAA), which is best known for issuing certifications for big-selling records, does not concern itself with which ONE of the following:

a. music industry piracy

b. disputes over artist royalty payments

c. collecting music industry statistics

d. lobbying government for industry-friendly regulation

Type: F

Music Business Handbook: Ch13-35;FI;p.240

35. Name the organization that gives out the coveted Grammy music awards.